



# KSOR GUIDE to the arts

March 1979





Minor White

# KSOR GUIDE

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## to the arts

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

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# KSOR STAFF

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**Ronald Kramer** - Director of Broadcast Activities

**Ted Toews** - Program Director (First Concert)

**Howard LaMere** - Production Director (Ante Meridian, Vintage Radio)

**Jean Francis** - Office Manager

**John Patton** - Engineer

**David C. Maltby** - Station Manager (Live from the Vintage Inn)

**Nelson Davis** - Childrens' Programming Director

**May Lemons** - Public Affairs Director

**John Stafford** - Guide Editor

**Joe Kogel** - Assistant Program Director (Words and Music, 900 Seconds, Cookie Jar, Talk Story)

**Janet Joy** - Traffic (Music Hall, FM Rock)

**Bill Markham** - News Director (Raider Roundup)

**John Dowling** - Broadcast Assistant

**James Otey** - Photojournalist (Music Hall)

**GUIDE STAFF:** Judy Davidson, John Dowling, James Otey

## ANNOUNCERS;

**David Pinsky** (FM Rock)

**Jim Noxon** - (Jazz Continued, Jazz)

**Charlotte Sheldon** - (Lithia Springs Special, Music Hall, Jazz)

**Estelle Tobey Spike** - (Beyond Personal Limits)

**Scott Gray, Mike Johnson, Dan Dodds** (Chatterbox)

**Marie Wise** - (Music Hall)

**Doug Cooper** - (Learning About Learning)

**Patrick Hall** - (Music Hall)

**Zachari Browne** - (Jazz, Ante Meridian)

**Mike Bastinelli, Cole McClintick, Jan Feeney, Bill Cowley, Rich Jacobs, Mjnde Barnett** - KSOR Information Service **Paul Maney, Jeff Casim, Phil Thompson, Risa Pryne**

# Staff Profile

Howard LaMere is hooked. He has had a fortunate addiction to radio, and communication in general, since he can remember. "I was literally raised in front of the T.V.," Howard said, "and I loved to put on puppet shows for the neighborhood." His habit was further manifest when he began musical studies at the age of seven. This ranged from piano and accordion to clarinet and oboe to guitar, which he still plays today.

In the late sixties, when a friend asked him to engineer a comedy show at KTBT in Southern California, his destiny was further clarified. After moving to Southern Oregon from the madness of Southern California in 1973, he enrolled at SOSC to study music, theater and physics. He quickly gravitated towards SOSC's video department where he helped develop their video service.

At about the same time, he responded, almost on a whim, to an ad in the college newspaper, The Siskiyou, for a classical announcer at KSOR. As he grew with the then fledgling, 10 watt station, he inaugurated live broadcasts from the SOSC music recital hall and expanded the jazz programming. He also initiated rock and jazz album previews.

In the process, Howard moved from announcer to program director, station manager and finally production director shortly after his graduation in 1978.

What's in store for Howard's future at KSOR? "I'm anxious to begin directing radio dramas for the station and getting into the more creative aspects of radio rather than the managerial side," Howard stated.

And as to the future of KSOR itself, Howard offered "I would like for KSOR to become a more important voice for the community in terms of expanded and improved local news reporting and quality radio dramas produced at KSOR. I can see KSOR becoming a major artistic force in the valley."



# From the Director's Desk

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## A Community Catalyst

Recently KSOR was applauded by a national organization associated with public broadcasting for this station's strong commitment to the premise that KSOR should serve as a cultural catalyst for its community. It has been our hope that KSOR could ultimately become a strong cultural resource for this region and it is from that premise that many of our off-air fund-raising events and programs have developed. Because we are deficit-budgeted we need to generate revenues. But we hope to do so, in part, by presenting activities that not only have revenue potential but additionally serve cultural needs in the community.

Last Spring while listening to the Vancouver B.C. Symphony at one of the Jackson County Community Concert series, I began to wonder why our state's own resident professional symphony, the Oregon Symphony, had not appeared in Medford during the five years I've been in southern Oregon. It seemed strange to me to have an excellent symphony from Canada visiting use and not our own excellent symphony from Portland.

After some investigation I recommended to the Executive Committee of the KSOR Listener's Guild that the Guild underwrite an appearance by the Oregon Symphony. Happily, they agreed, and we hope you will be able to join us on Wednesday, April 18 at 8 p.m. for a concert by the Oregon Symphony at Hedrick Jr. High.

Details of the program have not yet been publicly announced but we think it is an excellent one that you will fully enjoy. Mozart's Symphony No. 40 and Schubert's Overture in the Italian Style will be heard. In addition solo violinist Andre Granat (who is making his debut with the Oregon Symphony although Britt Festival devotees will recall him from previous seasons here), will perform the Beethoven Violin Concerto.

Tickets will go on sale to the general public late this month. Members of the KSOR Listeners' Guild additionally will have an opportunity to attend a special reception for the Orchestra immediately after the concert. Reception tickets, for which there is no charge, will be mailed to Guild members along with their tickets for the performance upon request. If you would like to make your reservations for the concert and the reception please call us at 482-6300 or 482-6301. Not only will you be assured of receiving tickets to the concert, which we anticipate will sell out, but you'll also have the opportunity to visit with some of the performers afterward. No tickets to the reception will be available to the general public and no announcements concerning the reception will be made other than here in the KSOR Guide.

The Symphony's appearance promises to be a truly outstanding musical event. We hope you can join us and we are pleased that KSOR is able to enlarge upon our community's cultural opportunities. That's why we are here.

RONALD KRAMER, DIRECTOR OF BROADCAST ACTIVITIES



Joelle Smith



# Minor White:

## A Life As Photography

How a dedicated artist  
helped win recognition for the photo as art

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BY DOUG HACK

Minor White was one of a handful of photographer-teachers whose work greatly affected the course and concept of photography as art. Ansel Adams, Edward Weston are among those who embraced similar concepts. White explored in depth the religious and mystical potentialities of photography and became a sort of guru to his students and followers. While he was accused of being pretentious and stunting the development of his students by insisting that they see photographs in his way, it is undeniable that his contribution to the development of photography was a great one.

Minor White lived from 1909 to 1976 and devoted all of his seemingly extra-human energies to his work with unbroken, almost monastic dedication from his military discharge in 1945 to his death. His first civilian action in 1945 was to go to New York to discover what had occurred in photography during the war, but by the next year he was teaching at the California School of Fine Arts (now San Francisco Art Institute) and befriending Ansel Adams and Edward Weston.

In 1952, with Dorothea Lange, Nancy Newhall, Ansel Adams, Beaumont Newhall, Barbara Morgan, Ernest Louie, Meton Ferris and Rudy Warren, he founded "Aperture", a quarterly journal of photography in San Francisco. "Aperture" served as a display and sounding board for his photography and concepts. He remained editor, taking the offices with him when he moved as long as he lived.

In 1954 he moved to Rochester, New York to a position at the George Eastman House, which left him isolated from his friends and proved to be a miserable time for him. By 1956 he resigned from the Eastman House and devoted all of his energies to his personal work and conducting workshops nationwide.

In 1959 he began formal live-in workshops. This developed into a continuous relationship between White and a series of students who shared an ascetic household and studied photography with religious fervor. With the help of his students White became even more

productive: publishing monographs, directing exhibits, conducting workshops and giving lectures at an astounding pace.

In December, 1975 Minor suffered a heart attack. He continued his personal photography until his death June 24, 1976. He bequeathed his archives, papers, library and collection of original photographs, the bulk of his possessions, to Princeton University.

"Aperture" has been a force in photographic thought from its inception. It is still published quarterly by a small dedicated group and currently is edited by Michael Hoffman, White's chosen successor.

"Aperture" belongs, in spirit," Hoffman says, "to the tradition of small literary magazines, a history rich with the romance of the avant-garde. It's influence now mocks its earlier reputation as an esoteric journal; not nearly so many books of fine photographs would be on the shelf today were it not for "Aperture," nor would most of them look the way they do. The time, energy, talent, dedication and love that White and others put into the magazine is truly extraordinary."

"Aperture" number 80 (1978) is "Minor White, Rites and Passages, His Photographs Accompanied by Excerpts from His Diaries and Letters." Assembled by James Baker Hall, with White's cooperation, it includes a biographical essay and a bibliography of White's library. It is, perhaps, the best picture of White's life and the meaning of his work to be found. All quotations in this article are from the book. A printed edition for non-subscribers is available for \$25 from Aperture Inc., Elm Street, Millerton, New York 12546. Regular four-issue subscriptions are \$28.00. "Aperture" may be viewed in the SOSC Library.

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"The time, energy, talent, dedication and love that White and others put into the magazine is truly extraordinary."

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"Aperture" is a beautifully bound and printed, large-format journal. A duo-tone, fine-screen printing technique is used that results in black-and-white images approaching the originals in quality. Leafing through "Rites and Passages", one is not likely to be immediately struck by many of the images: most of White's photographs require careful contemplation in order to experience the "equivalence" and emotional content.

"Equivalence" was a concept of Stieglitz's, and resulted in many of his photographs of clouds. His feeling was that light and form, separated from an object identifiable as itself, could become something else, representing emotional symbols. This concept was carried on by White, and with Gurdjieff, Zen, and Gestalt theories formed the basis of his work. The focus was on the emotive value of shapes and textures: ambiguous images that are not records, but objects of meditation.

It is easy to be put off by the ambiguity of the images or by cynical reaction to the more obvious attempts at mystical symbolism, however there are strong messages to be found in White's work and many of them may be universal.



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“Stieglitz’s feeling was that light and form, separated from an object identifiable as itself, could become something else, representing emotional symbols.”

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Following are selected excerpts from “Rites and Passages” that are indicative of White’s life and may be of potential value to any contemplative person or serious artist:

“All artists, perhaps even all iconographers, experience more or less deeply, more or less consciously, the excitement of reiterating the original business of the gods: working with the void of formless materials, they create microcosms. The photographer goes into the dark, works his magic, and comes out with little worlds. Watching a print come up in the developer, no matter how many times one has seen it happen, is always potentially exciting, for it can touch something very deep in us, and very old. As with all creative acts it can provide spiritual nourishment. What we too often and too glibly write off to the marvels of science is, in fact, as with giving life to anything, right at the heart of religious experience. Whether we know it or not, we are saying let there be light, we are naming the creatures yet again.

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“The photographer goes into the dark, works his magic, and comes out with little worlds.”

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“While rocks were photographed, the subject of the sequence is not rocks: while symbols seem to appear, they are pointers to the significance. The meaning appears in the space between the images, in the mood they raise in the beholder. The flow of the sequence eddies in the river of his associations as he passes from picture to picture. The rocks and the photographs are only objects upon which significance is spread like sheets on the ground to dry.

White’s quest was leading him into a variety of mystical teachings and eastern religions, into symbolologies and methodologies from all over the world. In order for such a quest to be successful, as all the myths tell us, the hero must undergo a series of trials, a descent into the underworld, the belly of the whale, the labyrinth, the nightmare, the Id — the images for it vary from story to story and from culture to culture, but the place is always the same — there the powers that be test the adventurer’s worth and reward him as they see fit.

“When White turned his full attention to 72 North Union — a large apartment above a store, with a darkroom in the basement — John Upton was already a student in residence. And soon there were others,

among them Paul Caponigro, Michael Hoffman, Steven Baron, George Gambsky, Herbert Hamilton and Ron MacNeil. From the mid-1950s at 72 North Union right on through to his next and last home in Arlington, Massachusetts, there were students living with him, sharing the day-to-day responsibilities. That situation worked by serendipity or it did not work at all; White never advertised it, as he did the workshops, and only once did he ask for money; each student had to find his own way there and, if he belonged, his own way to contribute. White created thus, in his late forties, a kind of family for himself, the bloodline of photography. "Man seems to thrive on small doses of conflicting poisons," he wrote in a journal. "Solitude is wonderful, too much is stagnating. Gregariousness is healthy, too much scatters the forces."

Paul Caponigro says, "The big thing that Minor did as a teacher — and the whole photography world owes him a debt for this — was to demonstrate, in word and deed, what a truly deep involvement in photography was. That was the space he let you into. He showed you what it was to have photography at the heart of your life. It was an inspiration and a challenge." Others describe the same thing in more general terms: he showed them what it was to take one's life seriously. They saw in Minor White not only an inspiring photographer but a man with a vision of a completely integrated life, his art his home, his home his art, both embodying his religion."



Joelle Smith



# March Programs on KSOR

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## SUNDAY

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### 8:00 am Ante Meridian

A cornucopia of morning chatter, jazz and light classical music, with news, weather and community notes tossed in.

### 10:00 am Words and Music

Early and Baroque music interspersed with poetry and dramatic readings.

### 11:30 am BBC Science Magazine

Late-breaking science news; produced in England.

### 12 Noon Folk Festival U.S.A.

Live-on-tape concerts of blues, bluegrass and folk music.

### 2:00 pm Studs Terkel Almanac

Originates from fine arts station WFMT in Chicago where Terkel has been producing the program for over 25 years. The content may vary from a tribute interview with some of the most renowned artists, writers and influential people in the world to interviews with blue collar workers talking about their own experiences.

### 3:00 pm Sunday Supplement

An in-depth look at various arts and ideas: ethnic music, poetry, concert music, prose, humor, essays, etc.

### 4:00 pm Siskiyou Music Hall

Recorded Concert Music spanning the historic periods from the Renaissance to the present.

3-4 R. STRAUSS: Horn Concerto No. 1 in E-flat, Op. 1

3-11 FRANCK: Chorale No. 2 in B minor

3-18 STRAVINSKY: Pulcinella Suite

3-25 PUCCINI: Harpsichord Concerto in B-flat major

### 6:30 pm Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR stations and free-lance producers across the country. Hosted by musician and author, Oscar Brand.

### 7:30 pm Concerts of the New York Philharmonic

Recorded performances from Avery Fischer Hall in New York City. A different guest conductor is featured each week.

3-4 WEBER: Euryanthe Overture  
SCHUMANN: Cello Concerto

BRAHMS: Symphony No. 4

Eugen Jochum, conductor; Lorne Munroe, cellist.

3-11 ROUSSEL: Symphony No. 4

STRAUSS: 'Burger aus Edelmänn'  
Erich Leinsdorf, conductor; Donald Gramm, bass-baritone; Gianna Rolandi, soprano; Diane Curry, mezzo-soprano; The Westminster Chorus.

3-18 BEETHOVEN: Symphony No. 2  
HAYDN: Violin Concerto

RAVEL: 'Valses nobles et sentimentales'

RAVEL: 'Rapsodie espagnole'  
Erich Leinsdorf, conductor; Vladimir Spivakov, violinist.

3-15 STRAVINSKY: 'Scherzo fantastique,' 'Fireworks,' 'Scherzo a la russe'

TCHAIKOVSKY: Violin Concerto  
MUSSORGSKY-RAVEL: Pictures at an Exhibition

Zubin Mehta, conductor; Itzhak Perlman, violinist.

### 9:30 pm Jazz Revisited

A history of the first 30 years of recorded jazz, 1917-1947, produced at the University of Michigan. Hazen Schumacher hosts.

### 10:00 pm Jazz Continued

Produced at KSOR, host Jim Noxon introduced the life and work of a single artist or jazz group each week. Representative pieces of the artist's career are featured.

3-4 **Phil Woods** — definitive alto sax player, from 52nd Street to the summit of jazz, an uncrowded environment he favors.

3-11 **Paul Bley** — improvisatory avant-garde giant whose piano colorations and whimsical compositions have defined a large area of "free" jazz.

3-18 **Steve Gadd** — the most in demand session drummer; has played rock, country, jazz and popular styles from Mickey Mouse to Chick Corea.

3-25 **OPA** — Latin powerhouse band with tricks up every sleeve — electronics, vocals, composition, folk tradition, hot funk, with salsa.

### 10:30 pm Weekend Jazz

Swing, be-bop, traditional, free, modern, fusion, Dixieland and all the rest.

### 2:00 am Sign-Off

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## MONDAY

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8:00 am Ante Meridian

9:00 am — Calendar of the Arts

9:15 am — ABC News

9:45 am European Review

Correspondents report on various facets of the European scene.

### 10:00 am First Concert

A program of classical music drawn from the various periods of musical history.

3-5 **TCHAIKOVSKY**: Violin Concerto in D

3-12 **BRAHMS**: serenade No. 2 in A, Op. 16

3-19 **BRUCKNER**: Symphony No. 8 in C minor

3-26 **MOZART**: Symphony No. 14 in A, K.114

12:15 pm **KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts**

### 3:00 pm German Festival

3-5 **BEETHOVEN**: Fidelio, Act I

3-12 **BEETHOVEN**: Fidelio, Act II

3-19 **Orchestral Concert: BRAHMS**

3-26 **Orchestral Concert: BRAHMS**

### 4:30 pm Chatterbox

Plays, skits and stories for children.

### 5:00 pm Across the Atlantic

A magazine program from West Germany.

5:30 pm **Consider the Alternatives**  
Public affairs

6:00 pm **KSOR Information Service**

6:15 pm **ABC News**

6:19 pm **Siskiyou Music Hall**

3-5 **BRITTEN**: Simple Symphony for String Orchestra, Op. 4

3-12 **HAYDN**: Concerto in C for Cello and Orchestra

3-19 **VAUGHAN WILLIAMS**: Sinfonia Antarctica

3-26 **HANDEL**: Concerto No. 10 in D minor, Op. 3

9:15 pm **Talk Story**

Repeat of Wednesday's program

9:45 pm **FM Rock**

Progressive rock, contemporary and older, with a touch of fusion.



# TUESDAY

8:00 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am 900 Seconds

Public affairs in the Rogue Valley examined.

10:00 am First Concert

3-6 DEBUSSY: Preludes Book II

3-13 SCHUMANN, Wm: In Praise of Shalan

3-20 CLEMENTI: Symphony in D

3-27 BERLIOZ: Harold in Italy

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Kent in Concert

Weekly concerts from Kent State University

4:00 pm Special of the Week

5:00 pm The Kids' Can

Stories, songs, poetry, plays, skits, jokes and children's views expressed by children.

5:30 pm Only One Earth

Series on global ecology, from Radio Canada

3-16 The Exploitation of Natural Resources

3-13 The Exploitation of People

3-20 A Final Evaluation and a Look Ahead: Maurice Strong

3-27 The Music From Only One Earth, with Robert Ruzicka

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

Recorded concert music spanning the historic periods from the Renaissance to the present.

3-16 RAVEL: Mother Goose Suite

3-13 BACH: Suite No. 2 in B minor

3-20 BEETHOVEN: Concerto No. 2 in B-flat major for Piano and Orchestra

3-27 POULENC: Trio for Bassoon, Oboe and Piano

9:15 pm BBC Science Magazine  
Repeat of Sunday

9:45 pm FM Rock

10:00 pm Rock Album Preview

Courtesy of Home at Last Records, Ashland

2:00 am Sign-Off



Leather Gifts  
Jewelry Footwear

# Nimbus

on the plaza • Ashland, OR.

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# WEDNESDAY

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8:00 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am Transatlantic Profile

10:00 am First Concert

3-7 BACH: Brandenburg Concerto No. 5 in D BWV 1050

3-14 BIZET: Symphony in C

3-21 HINDEMITH: Concert Music for Strings & Brass, Op. 50

3-28 SCHUMANN: Symphony No. 4 in D minor, Op. 120

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Concert Hour

Produced by Radio Deutsche Welle, Germany

3-7 Stamitz, Kodaly, Schumann

3-14 Haas, Walther, David, Reger

3-21 Bach, Serkocki, Distler, Handel

3-28 Bach, Khachaturian

4:00 pm Talk Story

This term comes from Hawaii. To begin to translate it would be to do just that — to talk story. Poet and professor of English Lawson Inada is your host. Talk Story may introduce a guest artist, a jukebox, or simply the magic of a book.

4:30 pm University Forum

Old questions re-asked and re-examined

5:30 pm Concerts from Radio Moscow (Returning Program)

6:00 pm KSOR Information Service

6:15 ABC News

6:19 Siskiyou Music Hall

3-7 MOZART: Quartet No. 20 in D, K.499

3-14 RAMEAU: Ballet Music for Les Fetes d'He'be'

3-21 BACH: Toccata, Adagio and Fugue in C, BWV 564

3-28 BARTOK: String Quartet No. 6

9:15 pm Vintage Radio

A re-hash of the best and worst of radio from its heyday: 1930s, 40s, & 50s.

9:45 FM Rock

2:00 am Sign-Off

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# THURSDAY

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8:00 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am Learning about Learning

Doug Cooper hosts this program, which explores in-classroom and out-of-classroom experiences, with guests who are active in the field.

10:00 am First Concert

3-1 HAYDN: Symphony No. 65 in A

3-8 POULENC: Concerto for Piano and Orchestra

3-15 C.P.E. BACH: Concerto in F for 2 pianos and Orchestra

3-22 STRAVINSKY: Apollon Musagete

3-29 VIVALDI: 3 Concerti from La Stravanzango, Op. 4



12:15 pm **KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts**

3:00 pm **Baldwin-Wallace Concerts**  
From the Baldwin-Wallace Conservatory of Music in Berea, Ohio.

4:00 pm **Focus**  
Public Affairs program

4:30 pm **Music of the Black Church**  
Produced at WDET in Detroit.

5:30 pm **Common Ground (New Program)**  
A program on the carrying capacity of the Rogue Valley

5:45 pm **Beyond Personal Limits**  
Explorations into the depth and breadth of the "human experience."

6:00 pm **KSOR Information Service**

6:15 pm **ABC News**

6:19 pm **Siskiyou Music Hall**  
3-1 **BRAHMS: Variations on a Theme of Haydn**  
3-8 **GLAZUNOV: The Seasons, Op. 67**  
3-15 **KODALY: Harry Janos Suite**  
3-22 **BRITTEN: Young Persons' Guide to the Orchestra**  
3-29 **BRAHMS: Symphony No. 2 in D, Op. 73**

9:15 pm **Performing Arts Profile**  
Artists speak with each other and about themselves and their art.

9:45 pm **FM Rock**

2:00 am **Sign-Off**

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## FRIDAY

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8:00 am **Ante Meridian**

9:00 am **Calendar of the Arts**

9:15 am **ABC News**

9:45 am **Women NOW**  
Produced by Women in Transition on the SOSC Campus

10:00 am **First Concert**  
3-2 **STRAVINSKY: Les Noces** for Solo Voices, Chorus, and Orchestra  
3-9 **BARTOK: divertimento** for String Orchestra  
3-16 **FRANCK: Symphony in D minor**  
3-23 **HAYDN: Concerto for Trumpet and Orchestra**  
3-30 **WALTON: Viola Concerto**

12:15 **KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts**

3:00 **Keyboard Immortals**  
Recording of great past pianists, performed on a Boesendorfer Imperial Concert Grand, with Vorsetzter attachment; Joseph Tushinsky hosts

4:00 pm **Folk Festival, USA**  
Repeat of Sunday's program

6:00 pm **KSOR Information Service**

6:15 **ABC News**

6:19 **Siskiyou Music Hall**  
3-2 **IVES: Music for Theatre Orchestra**  
3-9 **BACH: Suite No. 1 in C**  
3-16 **STAMITZ: Flute Concerto in D**  
3-23 **FAURE: Pelleas et Melisande Suite**  
3-30 **STRAVINSKY: Symphony of Psalms**

8:00 pm **Chicago Symphony Orchestra**  
Live-on-tape concerts by this outstanding orchestra, under the musical direction of Sir Georg Solti

**BERLIOZ: The Trojans at Carthage (Les Troyens a Carthage), Part Two of the opera The Trojans (Les Troyens).**

3-2 James Levine, conductor; Shirley Verrett, soprano (Dido); Guy Chauvet, tenor (Aeneas); Kathleen Battle, soprano (Ascanius); Claudine Carlson, mezzo-soprano (Anna; Ghost of Cassandra); Philip Creech, tenor (Hylas); David Kuebler, tenor (Iopas); Ara Berberian, bass (Narbal; Ghost of Hector); John Cheek, bass (Pantheus; Mercury; Ghost of Priam); James Kalkbrenner, bass (First Sentry; Ghost of Corebus); Philip Kraus, bass (Second Sentry); Chicago Symphony Chorus (prepared by Margaret Hillis).

3-9 Sir Georg Solti, conductor; Emanuel Ax, piano. Victor Aitay, violin. (Mr. Aitay is co-concertmaster of Chicago Symphony Orchestra)

LISZT: Concerto No. 2 for Piano and Orchestra in A Major

SCHULLER: Recitative and Rondo for Violin and Orchestra

BRAHMS: Symphony No. 1

3-16 Margaret Hillis, conductor; Chicago Symphony Chorus; soloists to be announced.

HANDEL: Dettingen Te Deum.

WOOLLEN: Cantata for Soprano, Baritone, Chorus and Orchestra, In Martyrum Memoriam.

3-23 Henry Mazer, conductor; Arnold Jacobs, tuba (Mr. Jacobs is the principal tuba of the Chicago Symphony Orchestra)

JANKOWSKI: Lustrations.

VAUGHAN WILLIAMS: Bass Tuba Concerto.

TCHAIKOVSKY: Symphony No. 1 in G Minor, Op. 13 (Winter Dreams).

3-30 Sir Georg Solti, conductor; Leonid Kogan, violin.

HANDEL: Concerto Grosso in B-flat, Op. 3, No. 2.

MOZART: Adagio in E for Violin and Orchestra, K. 261.

MOZART: Violin Concerto No. 5 in A, K. 219 (Turkish).

MOZART: Symphony No. 39 in E-flat, K. 543.

10:00 pm Jazz Album Preview

Courtesy of Rare Earth Records, Ashland.

10:40 Weekend Jazz

2:00 am Sign-Off

Joelle Smith





# SATURDAY

-8:00 am Ante Meridian

9:00 am Calendar of the Arts

9:15 ABC News

10:00 am Dolby Tone (30 seconds)

10:01 am In the Bookstall — Selected readings from English Literature

10:30 am Chamber Music from Radio Netherlands

11:00 am Texas Metropolitan Opera

3-3 VERDI: Rigoletto

3-10 R. STRAUSS: Ariadas

3-17 BELLINI: Norma

3-24 TCHAIKOVSKY: Eugen Onegin

3-31 BRITTEN: Billy Budd

2:00 pm Options

A public affairs-arts magazine from National Public Radio

3:00 pm Music Hall Debut

An album new to KSOR's library

4:00 pm Siskiyou Music Hall

3-3 STRAVINSKY: Firebird Ballet Suite

3-10 MOZART: Symphony No. 25 in G minor, K. 183

3-17 DEBUSSY: La Mer

3-24 deFALLA: Ritual Fire Dance

3-31 RAVEL: Concerto in G for Piano and Orchestra

7:00 pm Earplay

New hour-long radio dramas produced for Public Radio by Minnesota Public Broadcasting and the University of Wisconsin

3-3 I Never Sang for My Father

3-10 Fire in the Hole

3-17 Custer

3-24 Stevie

3-31 Stuffings— Hope I Never Get to Monmouth

8:00 pm Cookie Jar News

A potpourri of absurdity and information

9:00 pm Live from the Vintage Inn

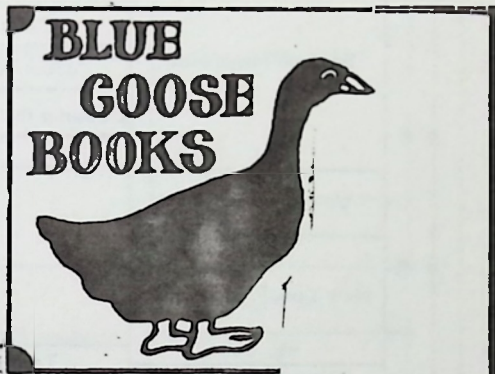
KSOR broadcasts live performances by local artists

10:00 pm Lithia Springs Special

A program of folk and contemporary music and comedy

12:00 Weekend Jazz

2:00 am Sign-Off



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# Programs at a Glance

March

	Sunday	Monday	Tuesday	Wednesday
8			Ante	
10		European Review	900 Seconds	Transatlantic
	Words & Music			F
12	BBC Science Magazine			
	Folk Festival U.S.A.	KSOR		Mid
2	Studs Terkel			Co
	Sunday Supplement	German Festival	Kent In Concert	Co
4			Special Of The Week	Tal
	Siskiyou Music Hall	Chatter Box		Univer
		Across The Atlantic	Kids Can	
6		Consider the Alternatives	Only One Earth	Conce
		KSOR		Infor
	Voices In The Wind			
8	New York Philharmonic		Siskiyou Mus	
		Talk Story	BBC Science Magazine	Vinta
10	Jazz Revisited			
	Jazz Continued			
12	Weekend Jazz			FM Roc



1979

# 90.1 FM Stereo Dolby

Wednesday		Thursday		Friday		Saturday		
Meridian								8
Music Profile		Learning about Learning		Women in Transition				10
First						In The Bookstall		
						Netherlands Music		
May		News				Metropolitan Opera		12
concert						Options		2
concert		Baldwin-Wallace		Keyboard Immortals		Music Hall Debut		
Story		Focus		Folk Festival U.S.A.		Siskiyou Music Hall,		4
Forum		Black Church Music						
Soviet		Common Ground						
		Beyond Personal Limits						
Attention		Service						6
c Hall						Earplay		
Radio		Performing Arts Profile		Chicago Symphony		Cookie Jar		8
				Jazz Album Preview		Live From The Vintage Inn		10
				Weekend Jazz		Lithia Springs Special		
						Weekend Jazz		12

# New Poems By John Dowling

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## Bloodlines

### I

My father stretches out before me  
A mile and a half  
2am freight train, singing out  
speeding along on heart pounded rails.  
His hand warm, on the cool  
smooth as wet, brass throttle arm.  
His eyes longing, chasing  
the burning headlight  
to Chicago. Year after year  
memories from every stitch of rail;  
the slow halfmoon curve at Inglewood.  
And the fast and flat  
welded track, blowing past steel mills.  
Lake Michigan, off somewhere in its frozen winter  
Ice banked, the shoreline

a frozen wreck of wind and water.

### II

A fist comes down hard  
in a bad drunken dream.  
Beer glasses tumble, fall empty  
to the floor. And wide awake  
you fight back a Pacific Ocean  
of death and dying. Ships  
like broken volcanoes, friends  
calling from dead water.  
And you, a survivor  
strafed, nailed to that memory.

### III

I am the prodigy  
of your vision.

My veins possess chunks of ice  
that I never wanted.  
Ice passed on; a bloodline  
a glacier flowing backwards  
forwards, scraping away the green earth.



And I have seen people  
cutting off their fingers  
for fresh air. Staring  
into the sun till blind;  
tears falling from vacant eyes.

And I would gather together  
the crippled stone, the sore kites

Chant the blue out of the sky  
sell it, for the warmth  
the necessities

just one generation  
of peace.

---

## Dying Down to Life

October, a question mark  
of dying hues. Red  
from the old barn;  
a framework, thoughts  
for abundance, now  
bone colored stripped wood  
a time singed, fragmented mirror of beauty.

A crumbling roofline  
limping downward like a broken wing.  
And thick green moss, living  
breathing on the trembling edge;

the thin shell of yesterday  
falling through, collapsing  
swallowing up, consuming  
my casual thoughts

a letter of explanation to a friend.

I'm not faraway  
I just appear so.

As neither male nor female  
nor the combination of the two

I have heard your words  
crying

the failed communion of our eyes.  
Eyes, somewhere small and strong.  
Convoluted forest connections  
that we are. Part mineral sunlight

green fern at the base

black and white birch, tall  
against blue sky.

I know you.  
Loose dress, diploma  
child at your breast

myself at the other.  
Dancing the dance, together  
closing out the evenings  
making up new words;  
derivative mornings.

Mornings everywhere  
with a skin that is nowhere.  
A target set of circles  
expanding; a residual effect  
A population of ideas  
like old wood, dry kindling  
burning easily, sending up a great heat.

Our sedimentary life blood  
like a fusion of particles  
coming together

a random melody, fueling the light  
at the end of every corridor

the point of laughter and tears.

Is it just a molting of skin?  
An exchanging of clothes?  
A bloody bottomless pit;  
neurons colliding  
in a particle storm dream?

Has it been nothing more than a revolution  
between fantasies? Psyche and Cupid  
and the bills come due?

I know friction leads to harmony  
like a comet  
burning up in the sky.



Becoming conscious, as morning  
is light, and disappearing  
returning now so many times

possessing a casual elegance  
a way of seeing.

A history concerned and unconcerned  
for an obedient sky, that familiar  
but distant schemata of blue.

That weathered umbrella of mid-night  
singing, like a mirror  
smiling at my confusion  
giving me technique  
as I give it significance.

Standing, looking into it  
a mind playing in the dark.  
Stumbling around like a child  
feeling, searching for a candle;

a way to inspect  
this spray of hairline fractures  
this aura of disintegration.

And these hands  
cupping the wind, knowing  
nothing of nothing  
and building a framework.  
From an Ode to a Saxophone

A continuous song looking for roomers

Lovers, to thaw this freezer of hearts  
cracked ice, an unshared drink.

And the axe swings high  
through cool air.

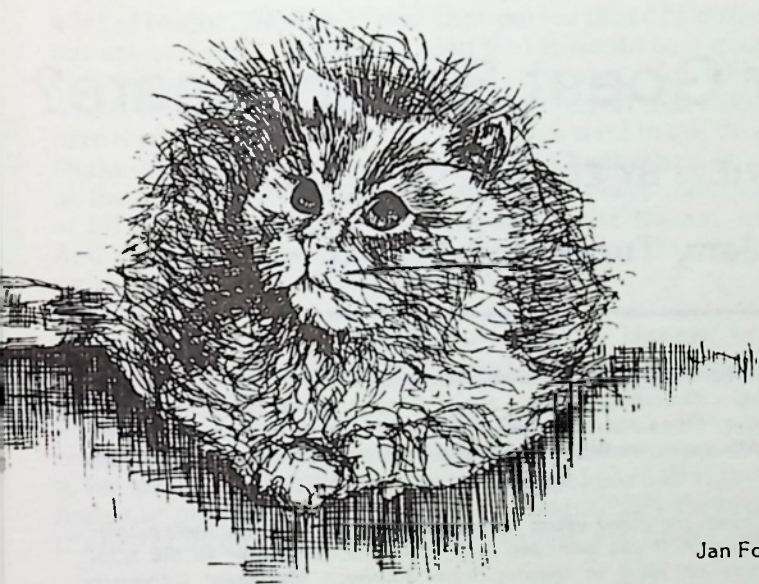
Splitting, cleaving down  
the wood separates  
or it doesn't.

If we are cold we will strike it  
again and again.

If the wood parts easily  
the fire will be soon.  
If not, our efforts  
our lonely efforts  
will keep us warm.







Jan Forrest



# Whither Goest Shakespeare?

INTERVIEW BY ELIZABETH ADKISSON

with Jerry Turner and Pat Patton

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*What follows is a transcription of a conversation held February 2. The participants were Jerry Turner, Producing Director of the Oregon Shakespearean Festival; Pat Patton, Festival Stage Manager and Director; John Dowling, GUIDE writer, and Elizabeth Adkisson, Assistant Professor of Theater at Southern Oregon State College.*

*Mr. Turner has been for many years the artistic guiding light for the Festival, its aesthetic visionary, if you will. Ms. Adkisson is a newcomer to the SOSC faculty. She holds an MFA in theater from Southern Methodist University and during her past six years at Sacramento City College directed that college's summer Shakespeare Festival.*

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KSOR: We thought that you might enjoy talking about why you chose the plays that are on your roster this year and what experience you hope the audience will have with those plays?

TURNER: Well, we usually do a very wide range of plays in the course of the year and this is no exception. There is no easy answer to why you choose one play over another. There are a million answers to that. We're in the process, right now, of picking out the next seasons program. And it takes weeks and weeks and weeks to narrow it down, and sort of look at them. Shakespeare tends to be chosen first...It's our bread and butter...and then around that, you tend to try to find something that will complement it. With three theaters, each of which has its own peculiar kind of audience capabilities...it makes the variety quite wide-ranging. For a long time we wanted to do *Faustus*...or I'll put it another way...we always wanted to do some kind of repertory that Shakespeare himself would have known. There's

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"It's our desire to find plays that people don't know at all. It gives us an opportunity to work with a writer or have the writer here who wrote the play."

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a lot of really fine plays from that period that are difficult for us to do, but are exciting. Having decided that it would be a good idea to do one of Shakespeare's contemporaries, on a stage for which Shakespeare wrote, it tended to make us think we could do that instead of one of the rare Shakespeare plays. That's why you tend to get three very popular Shakespeare plays supporting the one Elizabethan. It's also our desire on the other end of that spectrum to find plays that people don't know at all. I think *Indulgences in the Louisville Harem*, no one has read. And it also gives us an opportunity to work with a writer or have the writer here who actually wrote the play.

KSOR: Will it (*Indulgences in the Louisville Harem*) be in progress for the writer, and if it is will he be making changes after this production?

TURNER: You know, I haven't the faintest idea. He's had ten or twelve productions already, throughout the country. And I expect him to be here but I don't know for sure. I've heard that in his case that he feels the play is flawed, but kind of beautifully flawed (laughter). So it's one of those cases of, don't fool with it, you might ruin it.

KSOR: On "The Mandrake" you have as the title, "The Root of the Mandrake." Is that an indication that this is a special translation?

TURNER: Yes, it is. It has had one production under that title at the Arena Stage and we got it from the author. It has also been published in

that present form. It too should be more well known than it is. Nobody thinks of Machiavelli as a playwright, and its kind of a classical Italian play, but not that well known. But there again, it's had that kind of revival of interest recently.

KSOR: Over the past eight years, you've written several times statements that would tend to lead us to think that you have a dream about where the Oregon Shakespeare Festival should go. And as part of that dream it seems that you feel that it should become a larger center, a larger force akin to Stratford in Ontario or maybe even the Royal Shakespeare Company in London. Do you feel that the changes made over the last few years are steps in the direction of fulfilling that dream and what makes you feel that these steps are propitious now?

TURNER: Well I don't know that they are. It's a time of some crisis for us inasmuch as we fulfilled what we had hoped to do a few years earlier than we had expected. The festival changed very radically once the indoor season was established. We expanded our seating to begin with...plus the winter and summer operations. We now have two theaters which change the production methods a great deal....I'm always a little uncomfortable when someone says "you have this dream." Actually...I have about ten of them...and I wake up and choose which one I'll wear that day (laughter). It's presumptuous to compare ourselves with Stratford or the "R.S.C.". There are certain limitations...The talent pool that we draw on is somewhat limited. For the most part we've drawn from highly trained and skilled ex-students. Yet we are a very, very large theater, one of the top half dozen, in terms of audience attendance, in the United States.

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"It's presumptuous of us to compare ourselves with Stratford or the Royal Shakespeare Theater."

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KSOR: In the past, there has been some concern expressed about the ex-students and their ability to carry the weight of a major role. Are there any plans for changes in that area?

TURNER: Well it's not going to be a radical change. We serve a very good function in theater. I think our own sense of frustration, if there is one, is that it's difficult for us to have a group of young actors who have no great stability. They're here for a couple of years and then they move on, and you never see them again. But I think that our acting level is quite high. I don't think that there is an easy solution to the age problem. The fact of economic life in America is that an actor has to choose whether he wants to starve to death or raise a family, by going into some other profession sometime around the age of thirty-five.



Everyone has trouble getting a 65 year-old excellent actor. They just don't stay in it. And yes, there is a certain degree of maturity that we would like to have. We'd also like to be stable. We'd like, when we have a veteran actor, to be able to hold on to him.

PATTON: The comments about us, people going "big eyed" when they say, "my God we're going Equity"... That's not the dream that Jerry was wearing when he proposed the idea of expanding that talent pool.

TURNER: We've found that many of our actors, who have left us and gone elsewhere, turn up to be the best actors where they go. They don't end up just being a walk-on.

KSOR: Do you have a new policy with Equity?

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"An actor has to choose whether he wants to starve to death or raise a family by going into some other profession sometime around the age of thirty-five."

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TURNER: It's not new! Its what we've always done, but its just expanded considerably. We're hiring more people under Equity contracts, which means we're paying more. We used to have one or two a year, and now we have as many as fifteen. But again, I don't think anyone can tell the difference. The real difference is that now we're thinking of fifteen or so of our company, as making a living in theater. Which for us is a new thing. I've made my living in theater, Pat's made his living in theater, but we've rarely had an actor make his living in the theater.

KSOR: Is Equity putting any pressure on you to unionize?

TURNER: No.

KSOR: So you're hoping to have actors stay a bit longer and then another set that will be fresh blood all the time. What are your plans for the technical end of it?

TURNER: Same thing. We've done that with the technical for a long time. We pay about the same salary that other regional theaters do.

KSOR: What about the design level?

TURNER: That's been professional from the beginning, or as long as I can remember.

PATTON: Although that is starting to expand out, we found that our design staff previously were not able to do as many plays as we do now. So now we have a person who came in as an assistant to the designer and now has an assignment to design a show. It's not like our older arrangement of teacher-student relationship.

KSOR: For those dyed-in-the-wool traditionalists who want to know what you're going to do with Shakespeare again, are you going to start the cycle again? And what do they have to look forward to?

TURNER: There isn't really an established cycle, you know?

KSOR: I mean the history plays. You've completed them twice.

TURNER: Well, that isn't really a cycle. Oddly enough, there is some sort of notion that Shakespeare sat down and wrote 10 history plays all at once. And he didn't do it that way. What I think we will do in the next three years, is to do a cycle, beginning with "Richard the Second" and for the next three years run "Richard II" for two parts and then "Henry IV" and "V" which will complete that cycle. I want to continue to do the histories, for I'm rather fond of them, and I think that we're all rather fond of them. But I'm not entirely certain that we should do a history play, one every year. To do that tends to be a little limiting. That is, you find out that you're doing "Henry VI" more often than you're doing a great play like "Coriolanus", and that's rather odd.

KSOR: As I understand it, around here the slogan is "STAY FOUR DAYS AND SEE FOUR PLAYS"...

TURNER: Well, I think the idea of coming to Ashland to see a series of plays remains pretty solid. I think people do in fact stay a number of days and see a number of plays....

PATTON: We used to say, "Stay three days, see nine plays, and lose your will to live."

TURNER: We'll always have a smorgasboard of plays to look at. We are one of the very, very few rotating repertory companies in the world, which is a special kind of thing.



# Southern Oregon Arts

## Events in March \_\_\_\_\_

- 1 The Oregon Shakespearean Festival is underway with nightly performances in rotation. The Elizabethan Stage is offering **A Midsummer Nights Dream** directed by Dennis Bigelow, **As You Like It** directed by Audrey Stanley and **The Tragical History of Dr. Faustus** directed by Jerry Turner. The Black Swan is offering **Who's Happy Now** directed by Michael Leibert, **The Root of the Mandrake** directed by Judd Parkin and **Indulgences in the Louisville Harem** directed by Michael Kevin. **Macbeth** directed by Pat Patton, **The Plays the Thing** directed by Dennis Bigelow, **Born Yesterday** directed by James Moll, **Miss Julie** directed by Elizabeth Huddle and **The Wild Duck** directed by Jerry Turner are playing at the Angus Bowmer Theatre. For dates and reservations call 482-4331.

Group Watercolor Show: Judy Morris, Judy Howard, Jack Teeters, Sharon Wesner, Ron Erickson, Ron Chaddock, Bob Bosworth, Ron Chaddock, Cliff Sowell, Lucy Warnick will exhibit recent works from March 1-16 at the Rogue Gallery, 8th & Bartlett, Medford.

March 1-16: Faculty Art Show is the SU Gallery from 9-5 weekdays.

- 2 Ashland Folk Dancers host dancing every Friday evening at 59 Winburn Way. Beginners sessions start at 7:30 p.m.

March 2 & 3: Medford Sr. High drama presentation. For more information call 776-8726.

- 3 Jam Session every Saturday. Bluegrass and old-time at 1 p.m. Cripple Creek Music Co., 237 E. Pine, Central Point.

Oregon coast trip sponsored by the SOSC Outdoors Program. For reservation call 482-6470.

- 6 Medford Public Library will have pre-school hours every Tuesday morning from 10:00 a.m. until 11:00 a.m.

Concert: Rogue Valley Symphony Chamber Music at 8:00 p.m., MU 114, Music Recital Hall, SOSC.

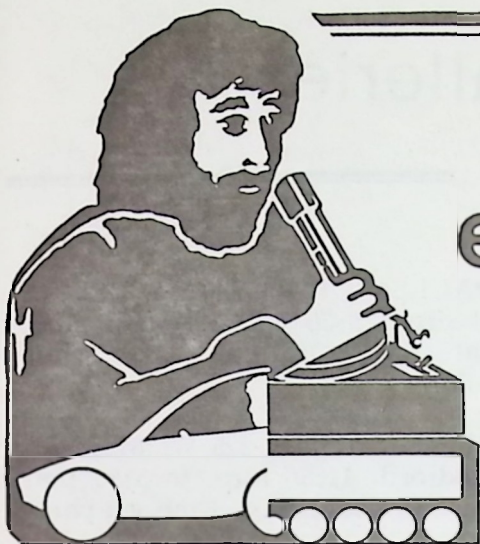
- 7 Symphonic Wind Ensemble Concert at 8:00 p.m., MU 114, SOSC.

## March

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- 8 Third Annual Weaving Exhibit by the Rogue Valley Handweaver's Guild, March 8-11 from 12:00 to 4:00 in the U.S. Hotel Ballroom, Jacksonville. Open to the public.
- Community Concert Series: Albert McNeil Singers, Hedrick Auditorium. 8:00 p.m. Admission by season ticket.
- 9 March 9 & 10: Medford Sr. High drama presentation. For more information call 776-8726.
- Ashland Public Library will host Film Fun at 2:00 p.m. for school age children.
- 10 Upper Rogue Raft Trip sponsored by the SOSOC Outdoors Program. For reservations call 482-6470.
- 13 Ashland Public Library will host "Family Fun Film Fare" featuring Copa Cabana, begins at 7:30 p.m.
- 15 Medford Mid-High choir concert.
- Jazmin's presents Cal Tjader, Latin Jazz Quintet featuring Claire Fisher. 7:00 & 9:00 p.m. performances. For more info call 488-0883.
- 17 St. Patrick's Day
- 24 Tim Yockey and Jim & Nordeth Scharaga stained glass exhibit from March 24-April 19, Rogue Gallery, 8th & Bartlett, Medford.
- Jazmin's presents Ashland High School Jazz Band Benefit Concert. 2:30 showing open to minors, 9:30 evening show.
- 27 Last of the Mohicans at 7:30 p.m. in the Gresham Room, Ashland Public Library
- 31 Roxy Ann Gem & Mineral Club Rock Show at the Expo Center, Medford.
- Jazmin's presents Eddie Jefferson and Richie Cole in concert. Authentic old-time jazz scat singer in the Ella Fitzgerald style. Shows at 7:00 & 9:00 p.m.





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# Rogue Valley Galleries and Exhibitions

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CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon-4 p.m. Sunday. Original oils, watercolors, acrylics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.



# CONTRIBUTORS

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**Deey Mack**, a photographer for the past 19 years, is a founding member of Northwest Exposure, a local organization dedicated to furthering photography as art.

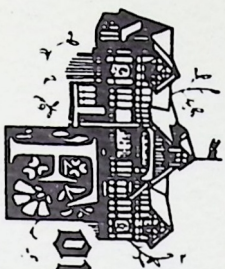
**John Dowling** and **James Otey** are staff writers for the GUIDE. **Elizabeth Adkisson** is assistant professor of theater at SOSC. She taught performance and directing classes for the past six years at Sacramento City College, where she also directed a summer Shakespeare festival.

**Joelle Smith** is a regular contributor to the GUIDE.

KSOR

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